RESTORING THE GREGORIAN CHANT A LONG TASK.

Difficulties Arising From the Forgotten Systems of Notation-What the Plain song of Gregory the Great Was-Work the Benedictine Monks Are Doing.

ROME, March 24.—There is a legend in an century in the library of Montecassino Abbey which explains the origin of the reform in church music undertaken by Gregory the Great in the sixth century.

"The people in those days," it says, "sought mundane and profane games and beentious music. So Gregory thought that

is now engaged in studying the reform of church music. Its work is of the greatest importance. The melodies of the Church called Gregorian will be reestablished in their entirety and purity according to the most ancient codices, but at the same time particular account will be taken of legitimate traditions contained in various manuscripts and of the practical needs of the modern liturgy.

The work done by the Benedictine monks in the restoration of the genuine melodies anonymous manuscript book of the eleventh of the Roman Church, and especially that done at the Monastery of Solesmes, is to be submitted to the examination and revision of the commission and incorporated in the official liturgical books published by the Vatican. The Pope recommends diligence and speed in the work of the commission, but several years will pass



STATUE OF POPE GREGORY THE GREAT BY CORDIERI IN THE CHURCH OF SAINT GREGORY, ROME-THE HOLY GHOST REPRESENTED BY A DOVE PERCHED ON HIS SHOULDER AND WHISPER-ING IN HIS EAR.

perchance the evil could be remedied by means of sacred music if the souls of men could be drawn toward God through the suave inducement of religious art.

"And there appeared to him in a dream the Church in the semblance of a muse in the set of composing her melodies, and just as the hen gathers the chickens around it, so was the Church surrounded by all the faithful under the folds of a mantle on which | basilicas, adapted prevailing national cuscould be seen written all the modes and such a sight the pious Pope asked that he | guages of Jerusalem, Athens and Rome, should be allowed to transcribe all he saw and combated the superstitious practices the benefit of mankind, whereupon the Holy Ghost descended upon him in the shape of a dove and he learned to compose every note according to the example set before

"And thus now, following the forms and the melodies of Gregory, with one spirit and one heart and with all affection and all attention to the rules of the art, the clergy lift their voices to heaven, humbly joining their praise to that which the angels give to

Fifteen years ago the Sacred Congrega tion of Rites, realizing that it was time that something were done for the reform of church music, invited the Bishops of Italy and the principal choirmasters of many countries to draw up their views on the subject. Bishop Sarto of Mantua, a man of simple mind, then unknown outside his diocess, entered thoroughly into the task and sent to the Congregation a long and practical report on the subject, which, needless to say, was pigeonholed and forgotten.

Many years passed, the Bishop of Mantua became Patriarch of Venice and afterward was elected Pope. One of the first acts of his pontificate was the Motu proprio restoring to the Roman Church its ancient Gregorian chant. This Mota proprio almost word for word and with but few alterations was the report sent by the Bishop of Mantua and forgotten in the archives of the Congregation of Rites.

The contifical commission on liturgica Gregorian works appointed by the Pope before the reform of the Gregorian chant is accomplished. The difficulty and complexity of the undertaking cannot be realized unless the origin and notation of Gregorian music, that is, the plain song melodies of the Western Church as arranged by Pope Gregory, are briefly described.

The Christian church borrowed from ancient pagan architecture the shape of her toms to the exigencies of her worship neums, all the voices and modulations. At preached the word of Christ in the lanof idolatry through liturgical ceremonies which retained all that was good in the rites they supplanted. The same musical idiom of the hymns sung in honor of Jupiter Apollo and Cybele was used to glorify the God of Christianity.

The music of Athens and Rome adopted by the Church was purified, and no doubt many a melodious cadence and cantilena originated in the synagogue, passed to the agapes and through the catacombs and finally reached the basilica. Still, the liturgical melodies of the Church were essentially taken from the ancient Greco-Roman

For the texts in verse of the liturgy the measured rhythm of the ancient music was adopted, and for the Catholic hymnody the rhythm based on the metric accent was taken, while for the portions in prose and reduced to their original beauty.

I. PHONETIC.

II. ACCENT:

III DIASTEMATIC

LINES

W. POINTS

CONVENTIONAL SIGNS

AD CANTUS NEUMES . DIRECTION OF SOUNDS

DEFINITE POSITION

DIFFERENT NOTATIONS IN GREGORIAN MUSIC.

I.E. INTERVALS : RELATIVE HEIGHT



PAGE FROM AN ILLUMINATED ANTIPHONARY IN THE SISTINE CHAPEL IN ROME, SHOWING THE FOURTEENTH CENTURY NOTATION.

not music, as it has no measure; but the Gregorian rhythm is based on a keynote accent, and this accent is not merely the heavy prolongation of a note but a rapid elevation, an elastic impulse, "a brightness which strikes a single syllable but illuminates all the rest with its reflection."

The Church banished entirely the accompaniment of instruments from its melodies. The music of guitars and flutes which had become effeminate and soft was abolished and so was that of the organ, and the

of the liturgy the plain oratorical rhythm | Ecclesiastical music,, with its melodies was used. Plain song, it has been said, is simple and pure, yet warm and seductive, was eminently popular. Its rhythm was more free and more lyrical than that of the ancient music from which it originated, its melody more spiritual, and, above all, its mysticism deeper, more ardent and more imaginative.

It is not a matter for surprise, therefore, that the Gregorian plain song has served as the connecting link between ancient and modern musical art. It is not difficult to follow the development of Christian liturgical chant after the period of persecution, voices of the faithful, "a living cithara" as when the faithful left their underground

	Cre-	do	in	U.	num	De.	um	pa-	trem.
L'LETTERS	85	1	9	ga	ag	949	8*8	996	bag.
SYLLABLES	cre.	do	M	and	Heleton	deei	Mund	paga	Allha
II. THEORY ACCENTS	1	1	1	V	1	~	N	11-	111
NEUMS:	1		1		1	0	N		10.
DIASTEMATIC	1		,	1	1	S	1	=7	*7=
POINTS	1.		•	-	1	.^	\$10.	100	;
V.									
NOTATION		-	==		PH	11	N	-	149

APPLICATION OF THE DIFFERENT SYSTEMS OF NOTATION TO THE FIRST SENTENCE OF THE NICENE CREED.

Cassiodorus calls them, supplanted all the ancient instruments. It was the custom among the Romans

and Greeks for the string and wind instruments to open and close every chant with prelude and a postlude, and often in choruses or strophic hymns the instruments executed interludes or flourishes. The application of this practice originated the anthem in church music, which prepares the tone of the psalm and is repeated at the end, while in antiphonal singing it returns like a refrain in the course of the psalm.

In religious art the ancient diatonic scale, which had become mixed with the chromatic and enharmonic, was revived. and thus the artificial and intricate forms of Phrynnis and Timotheus were simplified

a. 6. c.

.1.11.

-71/11

INAV

churches and instead of whispering their melodies sang them with full voices in the basilicas of the Lateran and the Vatican and on the Ostian Way

Milan were the two centres of Western liturgical music. St. Ambrose had introduced from the East the sacred hymnody to Milan. The Ambrosian chant, which survives in Milan to this very day, is simpler than the Gregorian and is confined to only four modes out of the eight or fifteen chords of the ancient music. Some hold that its origin is entirely different from the Roman, while others think that the plain song of Milan and of Rome had a common source but while the former retained its original simplicity the latter was altered at the time of the reform of Gregory the Great.

In the sixth century Gregory defined the model of the Roman liturgy, the distribution of parishes, the calendar of festivals, the order of processions, the service chant which still bears his name. According to the account of John the Deacon, who lived and wrote three hundred years after Gregory, the Pope, "like the most wise Solomon with the solicitude for the house of the Lord, wished to be united that for compunction which this art produces. He therefore proceeded to correct certain

In the fourteenth century Rome and

2. GRANETU \ \ \ 1 7 A 17 1

of the priests and deacons, the variety and change of sacerdotal garments, and he under took the arrangement of the liturgical sacred music owing to the sweetness of

The schola cantorum served as a seminary for the priesthood. The singers were boys who became first clerics, later received minor orders, and finally were ordained deacons. Now it happened that if they had good voices and knew the art of music well they continued singers even after their ordination and neglected the duties of their ministry, which consisted in preaching and supervising the distribution of alms, so that "their good voices might serve as a consolation to the faithful."

Gregory ordered that the deacons should not be employed in any singing except that of the gospel during mass, and that the lessons and psalms should be sung by the sub-descons and minor clerics. The Pope is said besides to have reformed the text of liturgical singing and to have com-

John the Deacon says that the Pope composed the antiphonary of the singers, instituted the schola cantorum and divided it into two sections, one for the Lateran and the other for the Vatican basilica, and that at his time the authentic antiphonary of the mass was still kept in the lateran. The testimony of John the Deacon has been doubted, There are no manuscripts relating to Gregorian chant to be found earlier than the ninth century,

TOPE TO BE TIME STORES Le Lurates The part Rex matter num suscipe benignut pre comia nostra. "Il x 11" e recor ubique more superata acque crium, phaca. The xell's all Orius

PAGE FROM A TROPER WRITTEN FOR THE WINCHESTER CATHEDRAL ABOUT THE YEAR 1000, SHOWING THE NOTATION OF THE GREGORIAN CHANT.

or perhaps the last years of the eighth century, and the prevailing opinion is that the liturgical melodies were not written in early times, but simply learned by ear and transmitted by tradition.

Still, even admitting that St. Gregory did not compose the plain song melodies of the Church, it cannot be denied that he arranged them and thus contributed to their preservation until modern times.

Boethius, the earliest Western writer on music, who lived in the fifth century, knew of no contemporary means of writing it, hence it follows that the old notation, admitting that it had existed, had died out by this time. The earliest kind of nota tion in plain song melodies is the phonetic which consisted in conventional signs, such as words, letters or numerals, employed to indicate the degrees of the scale. This notation was used almost exclusively in Asia, Greece and the East generally, and only rarely in the West, except as a help to other kinds of notation.

elaborate and the singers less careful the need of a regular notation was felt. Accents, that is, signs added to words to show how they should be spoken or sung, were accordingly introduced. Both in poetry and in prose accents were well known too, and used by the Greeks and Latins, and they served to show whether a syllable

was short or long. Undoubtedly they are the origin of plain song notation, as they served to show when the voice was to be raised (acute accent), when lowered (grave) and when there were two notes on one syllable, the first higher than the second, or vice versa (circumflex and anti-circumflex). The beat of the conductor of an orchestra is nothing more or less than the rule of the hand, or punctuation, which was possibly derived

ZLEMENTARY ACCENTS

レイノンコスノ

MMMTA

NNNN

14.

A.A. A. Pa

DIAGRAM OF NEUMS.

tical application of such accents to music. Gradually the accents were combined together and became known as neums. The neums were of three kinds, composed of one, two or three members, as can be seen in the accompanying table. Their meaning was very simple, as they showed how many notes there were to each syllable and the manner of grouping them.

Still they did not show the relative rise and fall of the voice or the length of the sound, hence they were but simple helps to memory and of no value except to such as knew the melody beforehand. To interpret the meaning of neums resource was had to the phonetic system, and thus books of music were provided with a syllabic or alphabetic notation.

Neums were a mystery until about fifty years ago, when the chance discovery of a bilingual manuscript, having an alphabetic notation besides the neums, afforded

an explanation of their meaning. What is reproduced of a page from

the so-called cheironomic rule, or a prac- | from the accents by retaining their extremities and omitting the lines. The object of this notation was to show, not the direction of the tone, as in the accents, but its definite position.

The point notation is divided into two systems, the first known as detached point notation and the second as the joined ped: system. In the latter, which was adopted in northern and central Italy in the eleventh century, the various points or dots were joined together by lines, and at the end of each line a mark, called guidon, was used to denote the height of the first neum on

the next line. The joined point notation had a very short life, for in the early part of the eleventh century some clever man grasped the idea of running a line along so as to connect all the neums that were on one level. At first the line was almost invisible and drawn with a stylus so as to serve only as a guide to the person who wrote the notation; later the line was reddened, and still later a second line at an interval of a fifth above



PIUX X. TAKEN AT THE TIME HE WROTE THE MOTU PROPRIO ON CHURCH MUSIC.

Troper written for Winehester about the the first one or of a third below it was Originally the plain song melodies were year 1000 and now in the Bodleian Library added, and a middle line, dry line, i.e., not meaning and which consisted in the addition of the so-called Romanian letters to signify intonation, rhythm, or to modify other letters. Thus A or L denoted elevation. I lowering, E unison, C fast, T slow, P force, and so on.

A great step in advance in plain song music was made with the introduction of diastemacy, by means of which the visible height and rise and fall of the melody were represented by the relative position of the neums. This system was introduced about the end of the tenth century in England, but not until the fourteenth in Ger. many.

Another system was also used in the tenth century, consisting in point notation

XIV.CERTURY MODERN

- 1 O.E.

*** ***

产力

-0--

N

10

.

...

-0-

-4-5

996

14

sung from memory and known or learned shows besides the neums another method marked in ink but done by the stylus, was by tradition, but as music became more which was also adopted to interpret their drawn between the two. The nature were placed on these lines according to their different intonation and rhythm. Finally another line was added, and thus

the so-called Guidonian stave of four lines which is all that is needed for plain song music, was completed. Guide di Arezzo (1900-1950) is credited with the introduction of lines.
Although the lines were introduced and

the exact position of each note represented. still the neums did not change either their shape or their meaning, and exactly the same neum accents continued to be employed. As the object was to represent now not the direction of the sound but the position of the notes on the scale, each neum began and ended with a point to fit on the line or space, as can be seen in the diagram of neums marked No. 2. But the introduction of lines led to fatal

results. None of the marks of expression was retained, the original meaning was forgotten and misinterpretation arose. The introduction of measured and enharmonic music, which is founded on plain song, contributed still further to confuse the notation, and the result was that the ancient melodies, originally composed for the ancient words of the Church's office, were altered and modified, often lost or forgotten, and a restoration of the original chant became necessary.

This is now in way of attainment, and eventually it will be easy to sing the melodies of a thousand years ago exactly as they were written and sung.

EXIT THE DIME NOVEL WRITER

THRILLS FOR SMALL BOYS DON'T PAY AS THEY ONCE DID.

Not a Dozen Left of the Old Guard Who, Wrote Lurid Indian and Detective Stories -Free Libraries a Blow to the Trade Authors Who Have Prespered.

The dime novel is passing, and with it the time novel writer. Not so long ago the men who supply the small boy with romance and adventure by the yard numbered several score. To-day hardly twenty-five authors-the majority living within an hour's ride of New York city-find employment in this once flourishing occupa-

In the heyday of Beadle's renown these stenners of juvenile yerns lived a life quite apart from other pen craftsmen, and constituted a world of their own. The contempt of the elect had no terror for these literary Philistines, who paid no attention to what other people said so long as they were allowed to work peacefully in their

An indifference toward lofty ideals and lack of regard for "artistic workmanship," so troublesome to their more pretentious writing brethren, enabled them to grind a with clockwork regularity 5,000 or 6,000 ards a day with the satisfying knowledge that "Finis" written after the last chapter meant the prompt return of a check for a fat amount. They were the money kings literature along in the '70s and '80s. .

One of these oldtime dime novel writers, who made several thousand dollars by writing cheap fiction and has the money invested in gilt edge securities, was recently asked why he had not turned his attention the magazines seriously, as some short stories published in his youth showed

promise of better things. "The answer is easy," was the reply. "I had to decide quite early in the game what I wanted most, good clothes and plenty to eat, or to play tag with fame on an empty stomach!"

His prosperous, well fed appearance showed the course he had elected to pursue. He is one of the few men who made good use of the opportunity and left the trade before it had a chance to leave them. It was hard work for some years, and he nearly exhausted himself in trying to give readers of "Old Sleuth" literature brand new thrills every week. Instead of spending his money in riotous living like many his coworkers, he kept saving until he had enough to go West and set up as a banker in a hustling community.

Of the men who wrote reams on reams of lurid Indian stories and impossible detective yarns for the firms which a couple of generations ago published dime novels in untold quantities not more than ten to-day are getting their living in the same way. Not only that, but just one man among them has stuck to this class of fiction to the present day, writing it continually without a break for over twenty-five years. The rest have followed something else at long or short intervals since begin-

ning to write dime novels. There are other dime novel writers contemporary with these men who are still alive, some prosperous and others not doing so well, but in occupations quite remote from the manufacture of yellow back literature. Besides the banker who voiced the literary creed of the whole tribe there comes to mind another man whose nimble pen and business acamen have provided

well for his old age. He is a physician who on leaving college found that dime novel publishers were more prompt in paying for value received then the half dozen patients who had come to see him. A story written in a week or days brought him anywhere from This, however, was not making oney fast enough to suit him.

As it did not take so much to start in the hing business then as it does now

The enterprise succeeded, and then began buying Chicago real estate. To-day his holdings are valued at \$100,000. Most of his time is spent abroad travelling and marking his itinerary with a stream of picture postal cards mailed to a few old cronies chained to desks in New York.

Another man who left the ranks of blood and thunder authors some years ago has since then written a very acceptable his-tory of the United States. Not only that, but not being ashamed of the hand that fed him in the first lean years of his literary struggles, he had reprinted last summer in 11.50 form an Indian story that had made a hit twenty years before, to rescue it from oblivion of paper covers Time has been less gracious to other

surviving members of the old guard. One of them, for instance, is grubbing over gene-alogical records for New England families of suddenly acquired wealth and compiling porticultural information for a landscap gardener with the pen itch who wants to asom out as an author.

This one time member of the famous Beadle staff is getting old now and his present work is not so remunerative, but even for this he is grateful, as it means bread and a place to sleep. He is cheerfu and has only one complaint to make. This s directed against the small, badly lighted country libraries where he is frequently d to go

"My eyesight is getting poor, and it's stored away in the darkest corners,"

In some small town on the plains of Nebraska a man whose last labor in the liter-ary field before being turned out to grass was the writing of a hundred odd numbers "library," as it is called a detective still selling in the ten thousands, now makes his living by managing a tilliard hall. Another dime novel scribe of the old days holds down a small but secure berth on a alifornia daily paper, and by the grace of relationship gets from a publisher in New York an occasional order for a story. which he writes hurriedly in his spare time after a hard day's work at the office, and which is used to fill in when any of the writers regularly employed by the firm fail

o turn in their copy.

If some walking delegate should take it into his head that the world needed a dime novel union he would not have to he used his first \$1,000 to venture in this field. | go far to find the people he wanted to in- | kept his eyes open for something more

terview. Only two men in the country edit dime novels to-day. They are employed by rival firms, the only two in business in the United States which supply small boys with knife and pistol fiction.

One of the men has written nearly 800 lime novels. He says that it would be hard for him to recognize his own work, except when he recalled an occasional plume used at the time, should be happen to run across some of these stories printed twenty or thirty years ago. In the case of most men this output would be considered enough for one ordinary lifetime, but, inredible as it may seem, he has in addition o all this nearly sixty novels, averaging 80,000 words apiece, credited to his pen, to which a catalogue of the firm reprinthis works gives veritable affirmation mg his works gives vertactivity is it any With such a record for activity is it any wonder he seeks his present position as a refuge from pen and typewriter?

Of the younger men who, coming to the dime novel mill and grinding out their weekly stint of thirty or forty thousand words for a while have then departed, some have since applied their pens to more ambitious work and with success. Only yesterday one of them published a novel on the extravagance of New York society. Not two years ago a volume coming from him stirred up public sentiment against the meat packers of Chicago. While a dime novels for funds to pay his college

Enjoying the rural delights of a small Michigan town is another man who, for-saking the literature of a thousand thrills, furnishes monthly serials to a publisher who counts that day lost when he forgets to start new magazine. On one of the morning papers is a star

reporter who not long ago graduated from this form of hack work. Still another young man, possessing two talents instead of one, labored at this for a while, but when he got the chance to take charge of the art de partment connected with a large advertising agency he lost no time in the changing.

Cheap fiction proved a stepping stone in the case of another writer who went to a publisher with an idea for a new series He was told to go ahead, and for stories. the small boy took kindly to his while But the canny author did yarns. But the canny author did not intend to leave himself at the mercy of his fickle young reders, and in the meantime

stable. Before his stock of bright ideas had a chance to run out he secured a berth as managing editor of a magazine. The most versatile of all authors is a man who turns his hand-

4 PES

S. PESPLEXUS

GFLEKAVESUPINA

7. CLIMAGUS

B-SCANDICUS W

or rather his typewriter-to short stories and special articles with equal facility. Several melodramas and vaudeville sketches are now on the road bringing him in He has qualified as an advertisement writer. For a year he wrote entertaining dramatic

criticism for a magazine. This was a case of not letting his right hand know the left was doing, for at the same he was writing a weekly "blood and thun-der" and acting as the New York correspondent for a Pittsburg paper. He did not stop here, for in his spare moments he composed topical songs for musical comedies and wrote for months all the notices of a Broadway theatre, whose press agent, a friend of the busy author, was suffering from some nervous trouble and unable to write them himself. Recently he said: "I have taken a whack

at everything except philosophical treatises and six best sellers, and, which is the important thing, sold my stuff. I'm no millionaire, but I've fed a large family from a typewriter for some years and have managed to buy a house on a few feet of so bad for a soribe whose name never gets in the book reviews."

Free circulating libraries have given dime

novels a solar plexus blow. In the days of \$5 membership to public libraries the small boy, not being a plutocrat, was unable to draw out books and had to content himself with five cents worth of "Tenderfoot Pete's Last Leap" taken surreptitiously in small doses in the first vacant lot beyond range

of the parental eye.
But now all this has changed. Libraries are free. The small reader saves his five cents for candy, and instead of patronizing the corner news stand goes to the neares library for his reading matter.

Naturally he comes in touch with a better class of literature, which cannot fail to improve his taste. The next generation of youngsters will probably know dime novels only by name, and the "last of the dime novel writers," whoever he may be, will mark the extinction of a peculiar literary trade which at one time gave lucrative employment to nearly half the writers of New York city.

LUNCH WITH A BACTERIOLOGIST. A Lawyer Learns How to Lose Your Appetite Without Eating.

A lawyer who had just returned from a Western city where he was interested in litigation affecting the local water works system was telling his partners his experiences, and remarked that he had made a firm resolution never to invite a bacteriologist or an analytical chemist to luncheon

"The thing happened very naturally," said the lawyer. "The chemist, who happens to be one of the leading experts in the West on water analysis and is also professor of chemistry in one of the leading colleges out there, was called by my clients to give expert evidence. We left the court room for luncheon at the same time one day, and of course I invited him to go with me

"The chemist accepted and proved to be a delightful sort of person while we were waiting for luncheon to be served. He told me in his breezy Western way about things that interested me, and I was certain we were going to become firm friends, when the walter began to bring on the food.
"We had both ordered oyster soup and I fell to with vigor, because I had been talking most of the forenoon and had worked up an appetite. Without a word of

warning the expert chemist opened up. "I have never enjoyed oysters much since my friend Prof. —, bacteriologist - Medical College, told me the resul of some typhoid tests he had been making with oysters,' said the chemist. spare you the awful truth about cysters. because you appear to be fond of them but really I think they are very danger-

Naturally I didn't relish those oysters as much as I expected to, and I sidetracked them as soon as possible for the next course A perfectly harmless looking piece of roast eef came next, and immediately the chemist commented on how much tuberculosis there was existing in the herds of the cattle throughout the immediate vicinity and said had been reliably informed that the Government inspection of meat was far from what it should be.
"My roast beef immediately took on a peculiar flavor that seemed very suspicious ate very sparingly of it.
"So it went all down the bill of fare. Ar-

ticles of food that had been favorites from my youth caused the chemist to turn up his nose, because he had expert knowledge of a most derogatory kind about them I was fast getting the impression that only thought I was hungry, when I spice the ice cream and congratulated that here at least was something I partake of heartily and be assured that ! "I had no more than started on the ice

cream when the chemist said:
"You wouldn't eat that ice cream if you knew what was in it

"I didn't wait for any more. I suddenly remarked that I had a lot of work to do on my afternoon summing up of the water works case, and grabbing my hat I fled, making a silent resolve that while expert chemical and bacteriological knowledge good in its place I didn't care to have it

THE MAN WHO MAKES CORK LEGS Helps Along His Business if He Happens to Wear One Himself.

"A manufacturer or dealer in artificial limbs who wears a cork arm or leg himself is much better equipped for business than his competitors who are sound," said a man who uses a cork leg. "In fact, it has become a sort of unwritten law among us to patronize such men when possible.

"Sentimental reasons may have something to do with the case, but I guess the chief reason is that we consider that if a man can make a limb for himself that fits like the paper on the wal! he can make them for others.

"Manufacturers of artificial limbs know this, and frequently you will find an advertisement like this: 'The Soandso Artificial Leg is built by a man who is wearing one and who knows from experience what you want for comfort.'

"This is a strong argument, for it's no easy thing to get an artificial limb that just fits. Persons who have trouble getting shoes that are just right are in great compared to us.